



# SHE DIDN'T MEAN TO

by

**Matt Johnson**

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DOLCE

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PRODUCTIONS



## COMPOSER'S NOTES

In one chapter of my life, I was the "house pianist" at a well-known hotel in Boston. For 12 years, I played popular tunes and original music in the restaurant. One fateful evening, a very sweet waitress named, Irene—who should have retired years earlier—dropped a large tray of food. The entire restaurant came to an awkward, silent halt after all the noise settled. I immediately began playing this upbeat piece. Made it up on the spot, I did, as a distraction to calm the clientele. The melody sang our empathic thoughts, "she didn't mean to."

- *Melody is of the utmost importance.*
- *Use finger substitution extensively to achieve a legato melody.*
- *Observe that two voices often occupy the same staff.*
- *Sometimes reduced notes are used as either optional notes to be played or to show the continuation of a melodic idea.*
- *Each piece of music is an entity. While this piece was "captured" once in a sound recording, this written score may vary a bit from the recorded version...and that's okay. Every performance will be (and should be) slightly different.*
- *Notes are negotiable—meaning, these written notes will render a realistic performance if every note is played exactly as written. However, as long as the performer remains true to the identity of a piece, notes may be added or deleted (especially in the left hand accompaniment parts).*
- *Although too cumbersome to notate each instance, I often hold down the lower note of an octave in the left hand.*
- The composer engraved this work and acknowledges that clarity of intent often won over strict adherence to notational rules.

Peace,

Matt Johnson



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# SHE DIDN'T MEAN TO

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**Dolce** (circa ♩. = 60)

Piano

*With pedal*

Chords: C, G/B, Am7, C/G, FMaj9, G, C, F/C, G7

Fingerings: 3, 5, 3, 5, 2, 1, 4, 3

Triplet: 3

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9 Am7 5 4 5 F Maj7 C

*p*

3 1 5 4 5 5 2 3 1 4 2 4 2

4 3

11 Am7 F Maj7 C F/C C

4 3

13 Am7 F Maj7 C

4 3

15 Am7 F Maj7 Dm7 G7

*cresc.*

4 3

17 C 4 1 5 1 4-5 1-2 G/B 3-4 1 5 2 4-5 1-2 Am7 3 1 C/G

*mp*

19 FMaj9 4 1 G C 3 2 1 F/C C 2

21 C G/B Am7 C/G

23 FMaj9 G7 C F/C C

25 Am7 F Maj7 C

*mp*

27 Am7 F Maj7 C F/C C

29 Am7 F Maj7 C

31 Am7 F Maj7 Dm7 G7

33 Am F C

*mp*

3

2

3

35 Am FMaj7 C

2

1 1

37 Am FMaj7 Dm G7

3

39 C F/C C F/C C F/C C

*cresc.*

41 *mf* D A/C# Bm7 D/A

Musical score for measures 41-42. Measure 41 has a treble staff with eighth-note chords and a bass staff with eighth notes. Measure 42 continues with similar patterns. Chords are D, A/C#, Bm7, and D/A.

43 GMaj9 A D G/D D

Musical score for measures 43-44. Measure 43 has a treble staff with eighth-note chords and a bass staff with eighth notes. Measure 44 has a treble staff with a half note and a bass staff with eighth notes. Chords are GMaj9, A, D, G/D, and D.

45 D A/C# Bm7 D/A

Musical score for measures 45-46. Measure 45 has a treble staff with eighth-note chords and a bass staff with eighth notes. Measure 46 continues with similar patterns. Chords are D, A/C#, Bm7, and D/A.

47 GMaj9 A7 D G/B D

Musical score for measures 47-48. Measure 47 has a treble staff with eighth-note chords and a bass staff with eighth notes. Measure 48 has a treble staff with a half note and a bass staff with eighth notes. Chords are GMaj9, A7, D, G/B, and D.



49 *mf* Bm7 G Maj7 D

51 Bm7 G Maj7 D G/D D

53 Bm7 G Maj7 D

55 Bm7 G Maj7 Em7 A7

57 Bm7 G D

*mf*

59 Bm7 G D G/D D

61 Bm7 G Em7 Am7

63 Bm7 G Em7 Am7

65 D G/D D7 G7

1 5 4 2 3 1 4 2

*decresc.*

67 C G/B Am7 C/G

*mp*

69 FMaj9 G C F/C C

71 C G/B Am7 C/G

73 FMaj9 G7 C F/C C

75 C G/B Am7 C/G

*poco - - a -*

77 FMaj9 G C F/C C

*- poco - - decresc.*

79 C G/B Am7 C/G

*p*

81 FMaj9 G C

*ritardando*

8va

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Peace,



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